

A Greek Language
A *12923 C 314*
TREATISE

UPON

Greek Accents.

Translated from the
Nouvelle Methode Grecque,

Written by the
MESSIEURS OF PORT-ROYAL.

To which is prefixed,
A CHARACTER of the most Valuable
GREEK AUTHORS.

In tenui labor, at tenuis non gloria——

VIRG. Georg. 4.

Nemo apud nos est, qui idem tentaverit. Magna pars, studiorum amoenitates quarimus.... Res ardua, vetustis novitatem dare, obscuris lucem, fastiditis gratiam, dubiis fidem, omnibus verò naturam.

PLIN. in Proem. ad Hist. Natural.

L O N D O N :

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M.DCC.XXIX.

1568/3033.

TREATISE

OF

Geometrical

NOTES

OF

THE

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OF

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THE

ART

P R E F A C E.

A Modest man (as Sir Samuel Tuke says) may honestly praise what is not his own. I am neither Author nor Translator of these criticisms: tho' it may not be amiss to inform the world, that we are obliged to the Messieurs of Port-Royal for the first, and to a person of great learning for the second.

If these papers should succeed ill, I design fairly to acknowledge my want of Judgment: for they were translated at my desire, and for my own information. To acquit myself yet farther, I must add, that they were left to me to sub-join an entire translation of all the gene-

ral rules in verse. But this was impracticable, as I found by long experience. Not but that I could have turn'd the verses as tolerably as another: but the fault was in the original, if I may presume to say so. The precepts must of course be too much weakened by Poetry: many necessary things are left out, and superfluous ones added in their room. We want that clearness, and oracular brevity, (if I may so call it) in which all rules of art ought to be delivered.

I think the Translation more elegant than most I have seen: it has perspicuity, and good language, without any affectation. The design was not servilely to adhere to the letter, and in this I think it commendable. For the faithfulness of any version, can by no means excuse the want of beauty in our own tongue.

How useful this treatise may be, I shall not absolutely determine. Most people agree they have hitherto met with nothing satisfactory on so critical a subject.

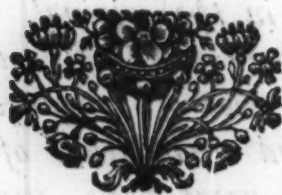
ject. I must confess, I never did. Yet 'tis impossible, without some knowledge in the case, to write or read a page of Greek with any certainty.

The character of the Greek and Latin Methods, is too well known to need any commendation: Tho' I am almost ashamed to say, they have never yet (to my knowledge) been translated into English or Latin. I have seen many things abstracted from 'em, and many borrowed: tho' none of them have the least air of that genteel spirit, copiousness, and learning, which we admire in the original. Over and above the bare rules of Grammar, and necessary niceties of language, the reader will find a multitude of criticisms which shew great taste, and judgment. To convince him, I have selected one part of the Preface, with which I chuse to begin, in hopes it may enliven the dry doctrines which come after.

*Upon the whole, I hope no persons will have reason to complain. The learned
have*

have too much honour, and the unlearned have no plea to do so. Yet some there are, after all, who resolve never to be contented. To these I shall prescribe one precept of morality, tho' the Emperor Antoninus little thought of Readers, and Subscribers; when he wrote it: "Ἄγεῖν τὴν
"κατάληψιν, ἥρται τὸ βέλγεμαί.""

Sept. 3. 1728.



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AUTHORS characterized.

1 <i>Lucian.</i>	9 <i>Thucydides.</i>
2 <i>Polyænus.</i>	10 <i>Xenophon.</i>
3 <i>Ælian.</i>	11 <i>Dion. of Hal.</i>
4 <i>Herodian.</i>	12 <i>Polybius.</i>
5 <i>Plutarch.</i>	13 <i>Appian.</i>
6 <i>Josephus.</i>	14 <i>Dion Cassius.</i>
7 <i>Herodotus.</i>	The Poets, &c.
8 <i>Diodorus.</i>	

ERRATA.

Pag. 3. l. 19. *Æ. Polyænus.* p. 10. l. ult. for *a word*, *Æ. an expression.* p. 20. l. 17. for *be*, *Æ. are.* p. 22. l. 28. *Æ. a Grave.* p. 25. l. 8. for *be*, *Æ. are.* p. 27. l. 25. *Æ. circumflex'd.* p. 38. l. 8. *Æ. τὰτρα, ας, ὃ.* l. 10. *Æ. μήτρα, ας.* p. 39. l. 24. *Æ. ὁφειν.* p. 44. l. 12. for *with*, *Æ. by.* p. 46. l. 8. *Æ. χειρος.* l. 28. for *only*, *Æ. on the.* p. 50. l. 15. *Æ. ὦν, ὦνος.* p. 57. l. 5. *Æ. τὸν.* p. 67. l. 21. *Æ. there,* p. 68. l. 23. *Æ. Judgment.* p. 70. l. 12. *Æ. Ji, 65.*



T A B L E O F F E

Feet of 3 times,
or Trisemi. { Iambus
Trochee
Tribrach

Feet of 4 times,
or Tetrasemi. { Spondee
Dactyl
Anapæst

Feet of 5 times,
or Pentasemi. { Pæon primus -
Pæon secundus u
Pæon tertius u
Pæon quartus u

Feet of 6 times,
or Hexasemi. { Choriambus -
Antispæstus u
Ionicus a majore -
Ionicus a minore u

Feet of 7 times,
or Heptasemi. { Epitritus primus u
Epitritus secundus -
Epitritus tertius -
Epitritus quartus -

Others less frequently used, are ;

Pyrrichius	u u	Τὰδῆ.
Proceleusmaticus	u u u u	Βᾶθῦκ
Amphybrachys	u - u	Δίχαϊ
Creticus	- u -	Εὐρεῖθῆ
Bacchius	u - -	Χᾶλιν
Antibacchius	- - u	Ἐλθῶν
Molossus	- - -	Ὀφθαλ

F E E T.

υ - Θεῶν.
 - υ Σῶμα.
 υ υ υ Ἐθετό.

- - Θυμῶ.
 - υ υ Ἐννεπέ.
 υ υ - Μεγαλήν.

- υ υ υ Χαλκοδέτα.
 υ - υ υ Ἐπώνυμέ.
 υ υ - υ Τέλεσαντά.
 υ υ υ - Θεογενής.

- υ υ - Ἡμέτερῶ.
 υ - - υ Χολῶθεντά.
 - - υ υ Κοσμητόρε.
 υ υ - - Βροτόλοιγῶν.

υ - - - Ἀνικητῶν.
 is - υ - - Εὐρέθεντῶν.
 - - υ - Σωτηρίας.
 - - - υ Φωνησασά.

are ;

Ταῦθε.
 Βαθυκόμα.
 Δίκαιος.
 Εὐρεθῆ.
 Χαλινῶ.
 Ἐλθόντα.
 Ὀφθαλμοί.



Character of the most valuable Greek Authors, &c.

IT will be necessary, before the Reader can exactly judge of these criticisms, to tell him the three Principles on which they are founded. The first is, to chuse such Authors as are most easy. The second, to read the most agreeable pieces; and the third, to join profit with pleasure.

1. *Lucian* is an author in whom these three rules are conjoined in the most perfect manner: and moreover he has this advantage (which *Quintilian* observed of *Cicero*) viz. that he is highly serviceable to all young beginners, and not unserviceable to the most advanced in learning. His language is pure, and his words elegant: his manner of telling a story is very

B

agree-

agreeable, his style correct, and his narration *marvellous*: besides all which, he has a luxuriancy which may much improve the most barren and unfruitful genius.

He manages the *Fable* in a most agreeable manner, particularly easy to be remember'd: which turns to no small advantage in understanding the *Poets*. In a thousand places he admirably paints the miseries of life, the vanity of mankind, the pride of philosophers, and the arrogance of the learned. In short, he ridicules the covetousness of the rich, the insolence of the great, and the whole heathen religion in general: which contributes not a little towards the advancing our minds sometimes to the only true, and sovereign Good.

However it must be owned, that particular choice should be made, and great discretion used in reading this author. For besides many infamous places, very dangerous to youth, and absolutely unworthy not only of the purity of a christian, but even of the honesty of a heathen, he has several treatises that are entirely useless. And perhaps in general, his manner of writing may be very pernicious to all ill-humour'd men, or to such as are naturally enclined to libertinism, and buffoonery.

One

One may particularize many valuable pieces, as the *Dream*, *The Judgment of Vowels* *, *The Pride of Philosophers*, *The Fishers*, or the *Philosophers restored to Life*; *Of the learned, who retain to great men*; *Hermotimus*, or of *Sects*. *Herodotus*, or † *Ebion*. *Zeuxis* and *Antiochus*. *The Tyrannicide*. *The Dis-inherited*. *Jupiter Tragicus*. *Alexander*, or the *false prophet*. *The Master of the Rhetoricians*. Of those who have lived to a great Age. A discourse against *Herodotus*, and the death of *Peregrin* (whether it be his or not) and some other tracts, provided, as I said before, they be not offensive to modesty ||.

2. After *Lucian*, there's nothing more charming, or useful than the History of *Polyæmus*, who lived in the times of *Aurelius*, towards the end of the second Century, and has left us a Collection of an infinite number of stratagems by the greatest men among the ancients, which are written with great purity, clearness, and ease.

3. The Histories of *Ælian*, who lived in the times of *Adrian*, about the begin-

* This piece is commonly entituled *Nigrinus*.

† Some read *Aëtion*.

|| I wonder the dialogue of the cock is omitted. 'Tis by much the best in *Lucian*,

ning of the same century, are very agreeable, full of variety of words, and purity of language: particularly those of *Animals*, in which are intermingled a vast number of precepts, of great use in the conduct of life. These *various Histories* are not exactly corrected, and in many places seem rather to be a Collection of memoirs; than a well-finish'd piece. Tho' we may profit even by these.

4. *Herodian* is agreeable for the smallness of the volume, and the beauty of the *Latin* Version in conjunction with the elegance of his *Greek* Style, which *Photius*, Patriarch of *Constantinople*, affirms to be clear, neat, and agreeable, always equal, without meanness, or affectation: in short, such as scarcely yields to the excellencies of any historian whomsoever. His History begins at the death of the Emperor *M. Aurelius*, about the end of the second century, and concludes with the younger *Gordian*, towards the middle of the third. 'Tis looked upon to have great veracity, because he has hardly written any thing but what he saw: except what relates to *Alexander* and *Maximin*, where he is accused of want of fidelity. His Phraseology is more difficult than that of the writers above mentioned, and in some places he seems to be much corrupted. However

ever this may be remedied by an exact review of the antient copies, and by the help of the *Scholia*, &c.

5. From hence we may pass to *Plutarch*, tho' he be something more obscure than the foregoing. Yet he has one peculiar advantage, which is, that he is worth many other authors. Every *Life* being a distinct work, and full of something new: out of which we may select the finest. Besides, he contains the greater part of what is most useful and remarkable in the *Greek* and *Roman* History.

His *Morals* are incomparable: tho' we may separate from them many difficult treatises, either of little profit, or dangerous in regard to good manners. But those of the *Education of Children* (tho' there be some reason to doubt whether this be his or not) *The method of hearing the Poets*, *The difference between a flatterer and a friend*, *The Advantage which may be made of Enemies*, *Of Vice and Virtue*, his consolation to Apollonius, his *Treatise of Superstition*, *Of Anger*, *Of Peace of mind*, *Of brotherly friendship*, *Of blameable modesty*, *That Vice is sufficient to make men unhappy*; *Which passions are most wicked, those of the body, or those of the mind*; *Of Talkativeness*, *Of the love of riches*, *Of the*

slowness of divine vengeance, Of usury, Against unlearned Princes, Precepts of Policy; Whether old men ought to interest themselves in affairs of State, Apothegms, Of the fortune of the Romans, Of the fortune of Alexander, Roman Questions, Which animals are most sagacious, those of land, or water; with some other tracts, make up the chief of his works: which are inestimable as well for their subject, as their variety of figures, and their great copiousness of words, thoughts, metaphors, comparisons, and examples. Which gave Gazeus occasion to say, that if out of all his Books he was obliged to reserve one, it should be the Works of Plutarch. These excellencies made him so esteemed by the Antients, and so caressed by three Emperors, of whom Trajan (who lived in the beginning of the second Century,) raised him to the honours of the Consular Dignity.

6. *Josephus*, who lived towards the end of the first Century, hath written a *History of the old Testament*, and another of the *Wars of the Jews*. He divided the latter into seven Books, and presented it to *Vespasian* and his Son *Titus*. This performance was so esteemed, that they erected a Statue for him at *Rome*, which was admired by all the world. His *Antiquities*

Liquities were not written till some time after ; being not begun till the 13th Year of the reign of *Domitian*. They are comprized in 20 Books, beginning with the creation of the world, and ending at the 12th year of *Nero*. His phraseology is pure, as *Photius* tells us, and exactly proper to represent clearly, and agreeably the most strong, and majestic parts of his works. He is eloquent, and persuasive in his Speeches, and as full of sentences as any author whatsoever, very dextrous in insinuating, abounding in reasons, and powerful in his emotions : which made *St. Jerom* call him the *Livy* of the *Grecians*.

7. *Herodotus* flourished about the 83d *Olympiad*, that is to say, above 440 Years before our *Saviour*, under the Empire of *Xerxes*, and *Artaxerxes* Kings of *Persia*. He is looked upon as the *Father of History*, as *Tully* calls him in his second book *de Legibus*, and we are particularly obliged to him for preserving those of the *Persians*. He uses the *Ionian* dialect, however he is very pure and easy. His style is clean, agreeable, and flowing, as *Quintilian* observes : Or, as *Cicero* tells us, He moves along with the majesty of a great river, without any inequalities. *Athenaus* calls him ὁ δαυμασιώτης, ὁ

μελιῖνος: *The admirable, and mellifluous*, and his books were so valued, that they were entituled the *Nine Muses*. They begin with *Cræsus*, and the empire of *Cyrus*, who vanquished him, and reach to *Xerxes* the 4th king of the *Persians* after *Cyrus*.

8. *Diodorus* is valuable for his *Universal History*, which treats of the *Egyptians*, *Assyrians*, *Medes*, *Persians*, *Grecians*, *Romans*, *Carthaginians*, and others. He borrowed his History from *Berosus*, *Theopompus*, *Ephorus*, *Philistatus*, *Callisthenes*, *Timæus*, and other authors, now lost by the injury of time, from which his own books are not entirely exempted. For we have now no more left than 15, (which reach to the 452d Year U. C.) out of 40 which he had written, and which contained a compleat history down to the times of *Julius Cæsar*, under whom he lived. He died a very old man, about the middle of the reign of *Augustus*. His phrase is clear, as *Photius* observes, but not elaborate, written in a *mediocre* style, but very proper for an historian.

9. *Thucydides* lived at the same time as *Herodotus*, and was persuaded to write his History, after he had seen *Herodotus* repeat his with so much applause at the famous feast of *Minerva* at
I Athens.

Athens. He has described no more than the 21st Years of the *Peloponesian* War: tho' he begins something higher. However he is wonderfully veracious, and has copied the rules of history with such exactness, that many have imagined that he ought to be the standard of writing it.

He is one of the most difficult authors to be understood, and so obscure, particularly in his speeches, that *Cicero* says, in his treatise of *illustrious Orators*, that he is sometimes unintelligible. Yet in his 2d book *de Oratore*, he advances him exceedingly, and assures us that he surpasses all others in art; that each word of his is a sentence, that he is so proper in his choice of words, and so significative, that 'tis hard to say, whether his discourse raises his subject, or whether his sentiments of things raise his discourse. *Demosthenes* esteemed him so highly, that he wrote to him eight times with his own hand, to desire an intimacy with him. And 'tis said since, that the Emperor *Charles* the 5th made him his pocket-companion in all his wars. However one ought to study him hard at first, to understand him thoroughly: and the *German* edition with the *Scholia*, and commentaries of *Portus*, is much the best for this purpose.

10. *Xenophon*, (to whom we are indebted for the works of *Thucydides*, for 'twas he that published them) flourished a short time after him, being placed by *Eusebius* in the 95th *Olympiad*. He has followed in his works a manner of writing very different from that of *Thucydides*. He is correct, and has a pure and familiar style, tho' very elegant: much resembling *Cæsar* in his *Commentaries*; tho' the latter hath more gravity, and *Xenophon* more smoothness. His language is so sweet, that *Quintilian* tells us, he cannot help thinking that the *Graces* composed it. And *Cicero* tells us, 'tis sweeter than honey, as if the *Muses* had spoken out of his mouth. From this character (as *Laertius* writes) he was called the *Attic Muse*, or the *Attic Bee*, according to others. *Dion Chrysostome* recommends the reading him extremely, and assures us, that he alone is sufficient to instruct any one man, not only to speak elegantly, and purely, but to render him also very conversable in the most beautiful maxims of Politics.

The Learned are divided in their opinions about the *Cyropædia*, I mean his book of the education of *Cyrus*, and of his most remarkable actions. *Cicero* says, 'twas written *non ad historiæ fidem, sed ad effigiem veri imperii*: a word which many

many persons have much abused. And *Joseph Scaliger* has carried it so far, as to say, he found nothing of truth in it, except the Siege of *Babylon*. For my part, I believe his history to be true, and 'tis hard to supply the ancient chronology, without taking several things from it, as *Bishop Usher* has done. But there is some ground to think that *Xenophon* was pleased to embellish his History a little, which made *Cicero* say what we have cited above. And in this, he is more to be indulged in regard to the taking of *Babylon* than in other particulars: in which he makes his hero appear like a prince of unparalleled clemency, whereas the *holy Scriptures* represent the desolation of that city as a terrible thing. However this be, 'tis a very agreeable piece to read.

II. *Dionysius of Halicarnassus*, who lived under *Augustus*, as *Strabo* and *Photius* have observed, undertook the *Roman* history from its beginning, and carried it on in 20 books (all which we have now remaining) to the year 312 U. C. that which is lost continuing to the year 490, from which place *Polybius* has begun. *Photius* calls him *καυοπρεπής*, i. e. one that has a grace and extraordinary beauty in the novelty of his style: and he adds that his elegance, together with his peculiar

cular air in orations, and making digressions *à propos*, sweetens every thing which seems harsh in his expression, or tiresome in his history.

12. Out of 40 books which *Polybius* has written, we have but 5 left entire, with some abridgement of the others, which begin with the conclusion of the second *Punic* war, and last down to the ruin of the *Macedonian* Empire. This writer was sole counsellor to *Scipio Africanus junior*, with whom he went to *Africa*. And *Brutus* had such an esteem for his works, that he found a remedy in them for all his misfortunes : tho' his style is somewhat harsh, and favours of the soldier. He died in the 63rd year after the foundation of *Rome*, six years before the birth of our Saviour.

13. To these authors we may particularly join *Appian*, for his 5 books of the *civil wars* : in which he is so highly commendable for the veracity of his history. He was born at *Alexandria*, and coming afterwards to *Rome*, where he professed himself for some time an advocate, or pleader, he there writ his history under the Emperor *Antoninus Pius*, towards the beginning of the 2d Century.

14. *Dion Cassius* flourished about the end of the 2d Century, in the times of
Com-

Commodus, under whom he was raised to the honours of a Senator, and afterwards lived to the time of *Alexander Severus*, who made him a Consul. His history was continued down to his own age, in 80 books, beginning from the arrival of *Eneas* into *Italy*. The 24 first are lost. Those which remain, begin at the wars of *Lucullus*, and continue till the death of the Emperor *Claudius*: the following being also lost. *Photius* esteems his style as full of majesty, which exalts itself in the grandeur of the subject he undertakes to write of. His phrase favours a little of antiquity, being mostly copied from *Thucydides*: tho' the latter be something more clear and intelligible. His History is very veracious, and agreeable: had he not been a little too tedious in his harangues, and if he had not spoken with less respect of some great personages, than he ought to have done: as of *Cicero*, *Brutus*, and some others.

14. We ought not to pass by the Poets, Orators, &c. if we would arrive to a perfect knowledge of the *Greek* Language: and particularly *Homer*, who has been esteemed as the first model and sanction by the learned. For tho' a great many now-a-days pretend not to find those beau-

beauties in him which the ancients have taken notice of, and tho' *Scaliger* (who prefers *Virgil* to the skies) has an infinite number of followers; yet 'tis certain that *Homer* is absolutely necessary, as well for all sorts of words and dialects contained in him, and him only; as because the rest of the *Greek* Writers are full of citations from this Poet, and allusions to his verses, all which 'tis hard to understand thoroughly, without having been first conversant with *Homer*.

15. Great use may be made of *Aristophanes*, (if we could exclude those places which are offensive to good manners) he being full all thro' of agreeable *rencontres*, and of the *urbanitatis Atticæ*, that is to say, those ingenious subtilties, or *innuendos*, which *Quintilian* acknowledges to be very different in the *Greek* Writers from those in the *Latin*.

16. *Euripides* is very full of beautiful Sentences, which made *Cicero* say, that all his verses were so many rules and maxims for the conduct of Life.

After this, men of greater learning may pass to the *Philosophers*, *Orators*, *Physicians*, and others who have written particularly on those sciences, which they are desirous to apply themselves to.

17. The extent, or eminence of human reason, with all the beauties of language, may be found in *Plato*.

18. *Demosthenes* is marvellous in his eloquence: tho' the forms at the *Athenian* bar being unknown to us, render him more obscure, and not so agreeable.

19. *Isocrates* excels all in the number, or cadence of his periods. His language is very easy. But above all, his first discourses are well worth reading for the beauty of his sentences, and the excellent advice concealed in his Moral.



17. The extent of universality of human
reason, with all the beauties of language,

may be found in Yhwe.

18. Universal is manifest in his

eloquence; the the being in the universe

but being known to us, render him more

obvious, and not so terrible.

19. A perfect being in the universe

or existence of his, is the perfect

is very easy. I am aware all his will be

counted as well worth looking for the

heart of his wisdom, and the existence

which is perfect in the world.

A
T R E A T I S E
U P O N
G R E E K A C C E N T S.

Translated from the
Nouvelle Methode Grecque,

Written by the
MESSIEURS OF PORT-ROYAL.

C



The Properties of a Syllable, Book I. chap. 8.

TH E Properties of a Syllable are three, the *Quantity*, the *Accent*, and the *Spirit*.

The *Quantity* is the measure of time that a Syllable lasts during its pronunciation : according to which duration, some Syllables are long, and some short.

The rules of *Quantity* may be divided into two parts : the one *general*, and the other *particular*.

The *Quantity general* depends upon the Analogy of Letters, and consists only in knowing the two short letters ε , o , the two long ones η , ω , the three common ones, α , i , u , and the diphthongs.

To lengthen a Syllable we must change a short letter into a long one, according to the relation they bear one to another ; to

shorten a Syllable, we must do the contrary.

As for Diphthongs, they are all generally long, except sometimes at the end of a word.

The *particular* Quantity contains the other rules, which requiring a more perfect knowledge of the language, must be reserved for another place.

Of the Accents.

The *Accents*, which the *Greeks* call *ῥῶναι* (or *tones*) are nothing else but the elevation or depression of the voice in pronouncing a Syllable; which may be consider'd either separately in divers Syllables, or conjunctly in the same Syllable.

Accordingly there be two sorts of *Accents*, two simple ones, *viz.* the *Acute* ᾧ (marked thus ') which signifies to raise the voice, and the *Grave* βαρὺς (marked thus ') which signifies to sink the voice, and another compound one, *viz.* the *Circumflex* περισπωμένη (marked thus ^) which at first was usually marked with these two lines join'd together (") and afterwards with a figure rounded like a *upsilon*, and turned upwards thus (ο) and lastly like an *couchant*, or lying along; as thus ~.

Notes.

Notes.

The rules of Accents are either general or particular. The particular rules presuppose a knowledge of Quantities, and their consideration ought to be referred to the same place.

The general rules have regard to the nature, difference, and the place of the Accent; which must be observed here.

II. *Of such Syllables as are capable of having an Accent.*

1. An *Acute* may be put on three different places: *i. e.* on the *Antepenultima*, the *Penultima*, and the *Ultima*; and on a long or short Syllable.

2. The *Circumflex* must also be placed on a long Syllable, and either on the *Penultima*, or *Ultima*: but never on the *Antepenultima*.

3. The *Grave* is placed on no Syllable but the last, and at the conclusion of a Sentence, instead of the *Acute*.

Examples.

The Accent of the *Greeks* as well as *Latins* must never be removed any farther from the last Syllable, than to the *Antepenultima*.

The *Acute* may be placed on either of the three last Syllables, be it long or short. If the last Syllable be short, 'tis most commonly put on the third, or *Antepenultima*; on the contrary, if the last Syllable be long, the *Antepenultima* cannot (generally speaking) have an accent.

The *Circumflex* is never placed but on the last Syllable, or *Penultima*, and must never be on any Syllable which is not long by nature.

The *Grave* is never placed on any Syllable but the last, and at the end of a sentence, and on such words as should otherwise have had an *Acute*.

Advertisement.

The Grave is nothing else but a sinking of the voice; therefore as after the raising the voice upon any one Syllable, it must necessarily fall again upon the following ones: these Syllables are commonly called Graves or Barytones, tho' the mark of that Accent be not over them. For that mark is only placed at the end of a Discourse on such words as ought to have an Acute. As Θεός, which at the end of a Sentence changes its Acute into Grave, as Θεός ἡμῶν; to shew that the last syllable ought not to be raised, for then the Accent should be carried to the following

lowing word, which would have the same effect as in Enclitics, viz. to join them with the preceding word.

Of Spirits.

The Grammarians call a *Spirit* (or πνεῦμα) the manner of *aspirating* a Syllable in pronunciation.

These *Spirits* are of two sorts:

The one feeble and mollified (ψιλον,) formed like a little Semicircle, open towards the left hand, and placed at the top of a Syllable; as thus, ἐγὼ.

The other is full and strong (δασυ) in figure of the letter c, and open towards the right hand; as thus, ἄμα.

Every Vowel that begins a word, is marked with one of these two Spirits: But the vowel υ has the more full aspiration, as in ὕδωρ, *aqua*. The other vowels have generally the soft Spirit, as we shall shew more particularly in the last Book.

'Twere needless to mark the soft Spirit, because wherever there is not the full one, this ought to be understood.

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Formerly the letter H was the mark of an Aspirate among the Greeks, as 'tis to this day among the Latins, and in our own language. They wrote HEKATON instead

stead of *ἐκατόν*: and ΠΗ, ΚΗ, ΤΗ, instead of Φ, Χ, Θ; and these marks of Aspiration which we now use, are but the remains of this letter Η, which being divided into two parts, the former hath been taken to notify the strong, and the other the soft Spirit, as we still find in antient books; and instead of that, they have only rounded these two semi-figures, to make those we now use.

'Twas also customary with the Antients to place a Spirit in the middle of a word, as in *πρᾶξις*, *mitis*, as we use the letter *h* in *mihi*.

Of the Greek Accents, Book 2. chap. 6.

Contents.

" *What an Accent is: that there are*
 " *three sorts of them: their nature*
 " *and analogy; that they ought not to*
 " *be confounded with Quantity."*

C H A P. I.

Accents are nothing else but certain small marks which have been brought into discourse, to fix the pronunciation, and to make it more easy to strangers. Now the antient *Greeks* (to whom the pronunciation of their language was natural) had no such thing as Accents, as appears from *Aristotle*, and very antient inscriptions and medals. 'Tis not easy to ascertain the

the time when they were first introduced into the *Greek* Language, altho' there seems some probability that this was not done, till the *Romans* began to be more curious to inform themselves, and to send their children to study at *Athens*; which was a little before *Cicero's* time.

II. *There be three sorts of Accents.*

The inflexions of the voice may be reduced to three kinds; as we have shewn in our *Latin Method*: The *Greeks* have no more than the *Romans*, viz. the *Acute* which raises the Voice, the *Grave* which sinks it, and the *Circumflex* (which being a mixture of both) denotes a raising and sinking of the voice on the same Syllable: as we have already observ'd, *chap. 8. lib. 1.* I shall now endeavour to explain myself in such a manner as shall help us to understand, and remember without pain all the Rules given on this subject.

All words ought naturally to have an *Acute*, because 'tis hardly possible to pronounce any word without giving it some elevation. But because the voice being once raised, must necessarily sink again, and fall upon the same Syllable, or those that follow it: If, I say, this chances to be on the same Syllable, from thence arises the tone we call *Circumflex*: if on the
fol-

following, we make no Accent, but a *Grave* is always understood. Hence we call all such words *Barytones*.

The *Grave* is not so properly an Accent as a Privation; and therefore is never mark'd but in the close of a sentence, and at the end of words, which should naturally have an *Acute*: to show, that these words do not entirely raise the final Syllable, but only sustain it a little. I say, they only sustain it a little, because 'tis natural to the voice to raise some one Syllable in every word, for otherwise it would fall too much. Nor do they raise the Syllable quite, because such an elevation (in regard to the following word) would seem to join it to itself; which can never be done but in *Enclitics*. Whence it comes to pass, that with these *Enclitics* the Acute accent retains its tone a little, and does not change itself wholly into a *Grave*: as we shall see hereafter.

III. *Of the general Analogy or Proportion of Accents.*

Cicero tells us, that 'tis natural to the ear never to attend the Accents of words in any other Syllables than the three last, as we never mind, or judge of the final cadence of periods, but in the three last words. For which reason the Accent, as well

well in *Latin* as *Greek*, is never placed farther off than two removes, *i. e.* on the third Syllable from the last inclusively; and if the modern *Greeks* remove it any farther backwards, as they sometimes do, to the fourth Syllable, we may say, 'tis the effect of their barbarism, which has taught them to corrupt the beauties of their language, and the harmony of their antient pronunciation.

Thus an Accent after its elevation cannot have above two Syllables following; which will consist of two, or at most three times or measures, but never four: *i. e.* after an *Acute*, there never follow two long Syllables. Again, if the two last Syllables be short, the Accent may without doubt be placed on the *Antepenultima* in *Greek*, as in *Latin*. So ἀσπίς, *Dóminus*. But if the two last Syllables be long, the Accent cannot be removed farther back than to the *Penultima* in *Greek*, as in *Latin*. So in ἀνθεός, *formósus*; and if the *Penultima* be long, and the *Ultima* short, the Accent will be Circumflex upon the *Penultima* both in *Greek* and *Latin*, as in *formósus*, ὄμα. In all which places there are but two times of sinking the voice after the Accent, and never more than two Syllables either in *Greek* or *Latin*.

Hence

Hence it comes to pass that the Circumflex is never thrown farther back than the *Penultima*, because this Accent including in itself the raising and sinking of the voice, marks one measure of sinking in that Syllable on which 'tis founded, in such manner, that if there were yet two Syllables one after another, 'twould seem as if we sunk the voice three *times* after the Accent. For *σῶμα* is as it were *σῶμα*, so that if one shou'd say *σῶμα*, this wou'd be as it were *σῶμα*, and as if we placed the Acute upon the 4th Syllable before the last, which must not be. Therefore 'tis necessary in such cases to turn the Circumflex into an Acute, *i. e.* not to begin to sink the Voice but at the Syllable *μα, σώματος*. Besides, we may see from hence why the last Syllable which comes after the Circumflex cannot be long by nature; because this last Syllable, having been already preceded by a fall of the Voice included in the Circumflex, cannot have two measures following it: according to what has been said. And the *Latins* in this agree with the *Greeks*, viz. That they never put a Circumflex on the *Penultima* of any word, but when the last Syllable is short. Tho' among them the Syllable which follows the first de-
 preffure

pressure of the voice may be long after an Acute.

Thus all the difficulty of the *Greek* Accents consists in these two things. In the 1st place to know the quantity of the *Penultima* and *Ultima*: and in the 2d, to know on what Syllable words will naturally have their Elevation, because in the same meeting (or *rencontre*) of quantity it may be different among the *Greeks*, which never happens among the *Latins*.

'Tis very easy to understand the first by the rules already given in the foregoing chapters; but for the second, 'tis hard to be known exactly: There being nothing more embarrassing than to see a great number of rules attended with a much greater number of exceptions. Therefore I thought not my self obliged to enter upon such an undertaking here, but to leave it to other writers who have treated on these matters more particularly, or to custom, or to dictionaries, which may be consulted on all such occasions, to be certain of the principal Accent of the Nominative.

Yet for all this, because we make many changes of the Accents in the cases of one and the same Noun, of which we cannot be ignorant without being in danger of erring in every word we write or pronounce, and without being thought mere *Scio-*
lists

lists in the language, I have therefore endeavour'd to collect here whatsoever is necessary to be known on this head, and to comprize it in certain most evident rules, and in an order very methodical, and entirely grounded upon the analogy of that principle which I have been explaining.

IV. *That Accent and Quantity ought not to be confounded.*

But the thing whereby men most frequently deceive themselves in pronunciation, is confounding the *Accent* with the *Quantity*, which are very different, as we have said before. For the design of *Quantity* is to notify the length or shortness of Syllables, and the time of their continuance: Whereas the *Accent* only marks the raising, or depressing of the voice. As in Music the low notes have many times or measures of duration, but the high notes have but one, or perhaps less. The former pass away very swiftly, the latter very slowly. In like manner, 'tis easy in pronunciation, to raise one Syllable, and to make it glide away very lightly, if there be occasion; as 'tis also to sink a Syllable, and to continue it longer, if there be necessity. So in *τετρώμεν* the *Antepenultima* must be raised (tho' but a little while) and the *Penultima* must be sunk, tho'

tho' continued longer, and pronounced somewhat more full than any other Syllables of the same word, because 'tis long by nature.

This manner of pronunciation, which *Marcus Capellus* calls the soul of voice, and foundation of harmony (*animam vocum, & musices seminarium*) is so full of majesty and gravity, when thus temper'd with Quantity and Accent (besides the advantage it contains of enabling us to judge of what's written, by the ear only, as well as the eye) that without it, even Prose itself would languish, and Poetry would lose all its ancient beauty, as several able persons have observed before us; because one cannot distinguish any cadence or harmony: This vicious pronunciation corrupting the feet, the number, the measure, the words, the sense, and all that grace which depends as much on quantity, as on the elevation of the Accent. Hence it happens that some Men have thought it more advantageous, at least for some time, to make no Accent marks at all, because they conduce only to accustom us to a false way of pronunciation, and to make us many times take that Syllable for long, which is short; or that for short, which is long.

How-

However I am of opinion, we may be eased of this inconvenience without running into the present extremity; provided we keep to that true pronounciation which I have particularized in the first Book : which is so much the more easy, because I have reduced it to that of our own language. For by giving the diphthongs a double sound, in such manner as if one heard two vowels conjoin'd in the same breath, and by pronouncing the long vowels somewhat more leisurely, and more in the hollow of the mouth than the short ones, and lastly by blending together the difference of Accents, (which consists only in throwing out the voice a little more to give it its elevation, whether it be long or short, as the word requires) we shall fall easily into this proportion : which is neither barbarous nor difficult ; but contains all that sweetness acknowledged by the Antients, and that advantage which will soon be perceiv'd by those who will take any pains to apply themselves to it.

CHAP. II.

*The Rules of Accents; and first, of
Nouns.*

RULE I.

*The Accent of the first word continues
generally the same throughout.*

* *The first word's Accent still remains
the same.*

*In ev'ry case: descending, or deriv'd,
If nothing contradict—*

The first notion we ought to have in directing ourselves in the doctrine of Accents, is this; That the Accent of the first word continues the same, and on the same Syllable, or on that which answers to it, in all its dependance, not only in declining and conjugating, as $\lambda\acute{o}\gamma\omega$, $\lambda\acute{o}\gamma\epsilon$, $\lambda\acute{o}\gamma\omega$: $\tau\acute{\upsilon}\pi\omega$, $\tau\acute{\upsilon}\pi\epsilon\iota\varsigma$, $\tau\acute{\upsilon}\pi\epsilon\iota$: but also in all its derivatives, and in all the words and tenses which have dependance on one another.

* *As a Specimen of the original rules in Verse, I have ventured to translate the first, tho' with no great elegance: notwithstanding 'tis disencumber'd from rhyme. Whoever reads the French, will hardly blame me for not persisting.*

REGLE I.

*L'accent du premier mot, hors quelqu' empeschement,
Est le mesme en tout Cas, d'érivé, descendant.*

D

So

So τυπῶ the second future of the Indicative Mood having a Circumflex, retains it in τυποιμι the future of the Optative, thro' all numbers and persons. The same may be said of all others.

But in σῶμα σώματις, the Accent continuing on σω, is changed from a Circumflex to an Acute, because according to the general rule given in the 28th page, and the analogy which we have just before explain'd in the foregoing Chapter; a Circumflex may not be placed on the *Antepenultima*.

In the word παχὺς ταχέως, ἀληθὺς ἀληδέως and εὖς εὐείως, the Accent remaining on the same syllable, is changed from a grave to an acute: because the grave may not be put on any syllable but the last, according to the same rule. And the feminines of these nouns retaining the Accent on the same Syllable, make it a Circumflex, as παχεῖα, εὐεῖα, because the *Penult.* is long, and the last short, as we shall observe in the 4th rule. Tho' two words are excepted, ἐλαχὺς ἐλάχιστος, λιγὺς λίγιστος.

We see by this rule, (which is the most general) that it presupposes a knowledge of all the others: which are but so many impediments to hinder this from taking effect.

Ad-

Advertisment.

We may refer to this rule all compound words which retain the accent of the simple: tho' the greater part withdraw the accent, as we shall show in the eleventh rule.

We may refer also to this rule, the adverbs formed from the gen. plural of the nouns, pronouns, and participles, which generally keep their accent. As from σφῶν comes σφῶς, from μακρείων μακρείως. So also, οὕτως, ἐκείνως, ἀληθῶς, πῆλῶς. There are but few words excepted, which may be observed by use.

But there are some nouns which degenerate from this Analogy, as from μία, τῆς μιάς, τῇ μιᾷ, with a Circumflex on the last Syllable, ἀμφω δύω, ἀμφοῖν δυσὶν and δυῖν, dativo δυσί.

Rule II.

That the Greeks make the last Syllable the Rule of Accents, and how.

1. Generally speaking, if the last Syllable be long, the Accent must never be placed on the Antepenult.

2. The Diphthongs *αι* and *οι* at the end of a word, are short, except in the optative mood.

Examples.

1. I must call to mind here what I just explained in the foregoing Chapter, and must observe that as the *Romans* govern their Accents by the *Penultima*, so the *Greeks* govern theirs by the last Syllable: in such manner, as if in any word which has its Accent on the *Antepenultima*, the last Syllable prove long either in declining, or conjugating, the Accent shall change its Place, and be transfer'd to the *Penultima*: as ἀνδρωπῶ, ἀνδρωπῦ, ἀνδρωπῶ; because the last Syllable being long, the Accent can never fall on the *Antepenultima*, for the reason I have already given in the foregoing chapter.

2. But the diphthongs *αι* and *οι* are always look'd upon as short, when they end a word, except in the optative mood; so πύφοι, the third person of the preterperfect tense in the optative mood, hath the accent on the *Penultima*; because the final diphthong *οι* is long in this mood. But ἀνδρωπι hath the Accent on the *Antepenultima*, because there the *οι* final is short, as in all other places, except in the optative mood. But if in the last Syllable there should chance to be a letter after *οι*, in such case, the Rule holds not: whence it happens, that ἀνδρωπις has its accent on the

the *Penultima*, because *ois* is long, and for that reason cannot retain it on the *Antepenultima*.

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One may also affirm, that when the last Syllable is short, the accent is commonly placed on the Antepenult. but this remark is not so general; tho' it may be advanced as common enough. For,

I. In all those Barytones whose tenses have more Syllables than two, and the last short, the Acute is always placed on the Antepenult. as ἐτυπλον, τέτυφα, τύπλομεν, ἐτύπλετο.

II. Those Nouns which have a short vowel in their vocative case, throw back the accent of their Nominative upon the Antepenult. As proper names ending in *ns*, so Σωκράτης, ὦ Σωκράτες. Σεωάδης, ὦ Σεωάδης. As also these four nouns in *ns* which make their vocative in *α*, viz. ὁ δεσπότης ὦ δεσπота, ὁ μητιέτης ὦ μητιέτα, ὁ εὐρύτης ὦ εὐρύota, ὁ ἀκακίτης ὦ ἀκακίητα.

III. These words also remove the accent backwards in such cases as have the last Syllable short; viz. ἡ δούλη, ὦ δούλη. accus. δούληα. dual. δούληε. plural. δούληες: but the dative in *αι* is long, as δούλαιαι. So also ἡ Δημήτηρ ὦ Δήμητερ, εἰνάτηρ ὦ εἰνατερ: to which we may also

add these others, which having but two Syllables, throw back their accent as far as possible; viz. *σωτήρ*, ὦ σῶτερ (the Accent being circumflex, because the *ω* is long) tho sometimes we find it ὦ σωτήρ. *Πατήρ*, ὦ πάτερ. But their Accusative without contradiction is τὴν πατέρα, not πάτερα: to distinguish it from πάτερα, as ἡ, a Country. So also *μητέρα*, to distinguish it from μήτερα, as, the Midriff. *Γαστέρα*, to distinguish it from γάστρα (vas largum ventrem habens) ὁνὴρ, ἄνδρα, voc. ἄνερ, plural. ἄνδρες. δαήρ ὦ δᾶερ, &c. As for the genitives and datives of these nouns, see the advertisements under the 7th rule next following.

IV. *Adjectives ending in ων and ης*, throw back their Accent to the Antepenult. in the neuter gender: as *βελτίων*, ἀμείνων, τὸ βέλτιον, τὸ ἀμεινόν· χαηρόδαιμων, τὸ χαηρόδαιμον: εὐδαίμων, τὸ εὐδαίμον. So also αὐδαίδης, τὸ αὐδαίδης: αὐτάρκης, τὸ αὐτάρκης.

The same happens to the vocative cases of comparatives; and to the compounds of δαίμων: as ὦ γλύκιον, ὦ χαηρόδαιμον; and in these three proper names, viz. ὦ Ἀπολλόν, ὦ Πόσειδον, and ὦ Ἀλάμενον. Whereas others have the accent on the Penult. as ὦ αἰδήμον, ὦ Μαχᾶν, ὦ Παλαῖμον. But the Neuters of Participles never draw back their accent to the Pe-

Penult. *tho' the last Syllable be short* ; as
 ὁ ἀγάζων, τὸ ἀγιάζον. πῦρ καταναλίσκον.

Verbal nouns ending in εὖς, εἶα, εἶον, have their accent on the Penult. tho' the last Syllable be short in the masc. and neuter ; as in γεαπίεος, εἶα, εἶον. οἰσιον, &c.

Rule III.

Exceptions to the foregoing. Viz.

1. The Genitive Case in εω, which the *Ionic* Dialect forms from ου ;
2. The *Attic* Genitives of contracts in ις, and ι :
3. Nouns in ως, and ων, which do not encrease ;
4. The Compounds of γέλως.

Examples.

We except from the foregoing rule four sorts of nouns, which will have the accent upon the *Antepenult.* tho' the last Syllable be long. 1. The Genitive *Ionic* in εω, instead of ου ; as Ἀινείεω for Ἀινείυς. 2. The *Attic* Genitives of *contracts* in ις, and ι, throughout all numbers. As from ὄφρις, ὄφεως, *dual.* ὄφεων, *plural.* ὄφεων. From πόλις πόλεως. *dual.* πόλεων, *plural.* πόλεων. The same happens to some nouns ending in υς, which are not *contracts* : as πῆχυς, πήχεως : πέλεχυς, πε-

λόγων, &c. 3. Nouns in *ως* or *ων* which do not encrease, *i. e.* those nouns which the Grammarians place under the fourth Declension of the simples : as Μενέλεως, Μενέλεω, &c. εὐσεως, ἀνώγειων, ὑπόχρεως. 4. The compounds of γέλως : as κατὰ γέλως, ωτος, φιλόγελως, ὠϊον.

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*The reason why these compounds of γέλως follow this analogy of the Accent, is, because they are oftentimes declined parasyllabically like the foregoing. For as we say, γέλως, γέλῳ, and γέλῳ, γέλῳ: so also we say, φιλόγελως, ὠϊον, and φιλόγελως, ω. But the reason why these Attic Nouns in *ως* and *ων*, which are declined parasyllabically, have their accent on the Antepenult. is because they have it so in the common termination *ος*, and *ων*. After the same manner, as the Attic Genitives ὄφεως, and some others, have not the accent on the Antepenult. but because they have it so in the common genitive Case ὄφιος; and because the Ionic words in *εω*, as Αἰνείεω, have no farther right to the accent, than as they retain it on the same Syllable where it was before in the common genitive case Αἰνείη. Insomuch that this Rule is so, or in such a sense an exception to the foregoing*

going rule, that it serves only to enlarge the first, viz. to retain the accent on the same Syllable. To which we may add, that these words (whose last Syllable being long) have the accent on the Antepenult. run into the analogy of the Latins, viz. that their Penult. is always short. Whence it happens that if the Penult. be long, they make it short: as *Μερίδα*, *Μερίδες*,

Rule IV.

Of the Circumflex Accent in particular.

“ If the Penult. be long, and followed by
 “ a short Syllable; either it shall have
 “ no Accent, or a Circumflex.”

Examples.

The *Circumflex* Accent must never be placed on any Syllable but what is long by nature: because, as we have already said, it necessarily includes an elevation and depression of the Voice on the same syllable. The letters long by nature are *υ* and *ω*, and all diphthongs, except *αι* and *οι* finales (which we have excluded in the second rule) and sometimes the common letters, *α*, *ι*, *υ*, as we have shewn in quantities.

If

If therefore the *Penult.* being long, and followed by a short Syllable, ought to have an accent, that accent must necessarily be a *Circumflex*; as *Μῦσα*, *φιλέωτα*.

I say, if it ought to have an Accent, for it cannot have one by its own nature: as *ἄνθρωπος*, *πλέσις*. But if the last Syllable be long the *Circumflex* must not be on the *Penultima*, tho' an Acute may; according to the analogy which we have explained in the foregoing Chapter. So *Μῦσα* will change its *Circumflex* into an Acute in the gen. and dative case: *μύσης*, *μύσει*.

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It follows from this rule that adjectives and participles of the imparasyllabic declension, which have the Accent on the last syllable, have a Circumflex on the feminine gender, which is of the parasyllabic declension; because it ends in ἄλφα short, as ταχύς, ταχῆα: βραχύς, βραχῆα: εἰπών, εἰπῶσα: τμηθεὶς, τμηθεῖσα. Yet these three are excepted, ἐλαχύς, ἐλάχεια: λιγύς, λίγεια: ἥμις, ἡμίσεια; which have the accent on the Antepenult.

It must be remembred, that a Circumflex may be on a Penult. tho' long, when the last syllable is not long but by position: as αὐλαξ, πῖδαξ. Because there was much

much difference even in pronunciation between a syllable long by nature, and one long by position. Whence it proceeds that a Penult. which is not simply long (but by this position) is not sufficient to receive this accent.

Rule V.

Of Parasyllabic Nouns having an Acute.

*“ All Nouns declined without encrease,
 “ and having an acute or grave on
 “ the last syllable, retain the same
 “ in every case, except in three
 “ genitives which have a Circum-
 “ flex, and three datives.”*

Examples.

Nouns of the *Parasyllabic* declension, which have an Acute on the last Syllable (whose place, as we have said, is supplied by a *Grave* in discourse) retain it in all their cases according to the 1st Rule. But they admit a Circumflex on the last of the gen. and dat. in all three numbers. So ἰδέσ, ὀδέσ, ὀδέω, ὀδέων. *Dual.* ὀδέω, ὀδέων. *Plural.* ὀδέα, ὀδέων, ὀδέοις, ὀδέες.

Rule VI.

*Of the Gen. Plural of Parasyllables, which follow the feminine article.**

1. All Nouns which follow the feminine article, have a Circumflex on the gen. plural in *ων*.

2. Adjectives in *ος*, have the same Accent masculine and feminine in the gen. Case.

Examples.

1. Besides the nouns already mentioned, all those which are declined with the feminine article, of whatsoever gender, or whatever Accent they have in the nom. case, have a Circumflex on the last Syllable of the gen. plural in *ων*: as ὁ ταμίης, τῶν ταμιῶν: ἡ ἀχανὴς, ἀχανῶν: βαρεῖα, βαρεῶν.

2. Nevertheless, adjectives in *ος*, retain the same Accent in this † case, as well for

* To understand this, the reader must remember a distinction usually made in Parasyllabic Nouns: which are divided into two parts, viz. those that follow the feminine and masculine article.

The former comprehends the feminines in *α* and *η*, and the masculines in *ας* and *ης*: which corresponds to the 1st declension in Latin; the latter contains the masculines, feminines, and communes in *ος*, and the neuters in *ον*: which resembles the 2d declension in Latin.

† Genitive Plural.

their

their masculine as feminine: as ἀἷς, ἀ-
γίων: ἀγία, ἀγίων (and not αἱσίων) ἕτος,
αὕτη, gen. plural, τέτων for all genders:
σφετέρως, σφετέρω, plural. σφετέρων, as
well masculine as feminine.

Rule VII.

Of Monosyllables declined with encrease.

1. Monosyllable-Nouns declined with encrease have the Accent on the last Syllable of the gen. and dative: A Circumflex when the last is long, and an Acute when 'tis short; as for instance, χεῖρ, χερ-
εῖς, χειρῶν.

2. But in (monosyllable) Participles, and the interrogative Pronoun τίς, it shall be always on the same Syllable.

3. But τεῶς, δῶς, δᾶς, παῖς, ἕς, παῖς, and φῶς, have an Acute on the 1st Syllable of the gen. plural.

Examples.

Monosyllables declined with encrease, have the Accent on the last Syllable of the genitives and datives in all numbers; and this Accent is Circumflex when the last Syllable is capable of receiving it: *i. e.* when 'tis long by nature; if not, they place an acute. Otherwise the accent continues on the same Syllable on which 'twas
in

in the Nom. according to the 1st Rule: but if it be acute in the Nom. 'tis changed into a circumflex in those cases where the syllable is long, because the syllable added by the encrease is short, according to the analogy of the 4th Rule. So *χερ* makes *χερός*, *χειρὶ* *χέει*. Dual. *χῆρε*, *χεροῖν*. Plural. *χῆρες*, *χειρῶν*, *χεροί*, *χειρας*. So also *πῦρ* makes *πυρός*, *πυρὶ*. Plural. *πυρα*, *πυρῶν*, &c.

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1. Some add *πυρά* incendia, and Pasor asserts that when 'tis used to signify Fire, 'tis written in the same manner throughout, the Accent being over the last Syllable, because of the letter *ρ*, which attracts the Accent. But *πυρά*, *ᾱ*s is a funeral Pyle.

2. Nouns declined with a Syncope follow the same analogy with the foregoing; as *κύων*, *κύωνος*, *κύωνος*; *κύωνι*, *κύωνά*, &c. As if these cases were formed from *κύων* in the nom. 'Tis almost the same in *άνθρωπος*, gen. *άνδρός* (instead of *άνέρος*) *άνδρι*. *πάλην* *πάλης*, *πάλει*. We say also *μυλή*, *μυλῆς*, *μυλῆς*, *μυλῆς*, *μυλῆς*, from *μύλη*, and *μυλῆς*: tho' the Accent be only Penult: In the dual number *μυλῆς*. Plural. gen. *μυλῶν*. But the dative *μυλῆς* hath the Accent on the Penult.

For

For the other cases of these nouns, see rule 4th, advert. 3d.

Γυνή also taking its cases from γυναιξ an obsolete nom. comes under this analogy, and has the Accent upon the last Syllable in the genitives and datives : So γυναικός, γυναικί, γυναικῶν, γυναιξί.

Monosyllable-Participles, and the interrogative Pronoun τίς preserve the Accent always on the same Syllable in the genitives and datives, as well as in other cases. So ὢν, ὄντι, ὄντι ὄντα, &c. Δείς, διόντι : φῦς, φύντι, &c. τίς, τίνος, τινί τινα, &c. But when the last is not an interrogative but an indefinite, it has its Accent on the last, v. g. τίς, (aliquis) τινός, τινί τινά, &c.

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Yet sometimes when this last word is neither interrogative nor indefinite, but rather taken for the relative ὅς, as we have shewn in the foregoing book, it has its Accent also on the Penult. e. g. λαχόμεν τίνος ἔσται, let us cast lots whose it shall be. ἔκ τῶν τίνος εἰσίν, "He knew not whom they were".

3. There are also particular Nouns which have an acute Accent upon the 1st Syllable of the gen. plural, as τρώς, τρώων : δας (a torch) τῶν δαδων : δῶς, τῶν δῶων :

δῶν: φῶς, τῷ φῶτων: to distinguish it from φωτῶν the gen. plural of φῶς (a Man) which some also have written φωτων. But φῶδων comes from the plural αἱ φῶδες: ("Spots on the shins caused by sitting too near the fire.") πᾶς, πάντων: τὸ ὄς, τῷ ὠτός. Plural. τῷ ὠτων: παῖς, τῷ παίδων.

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We might here take notice of some other words, but they are seldom used, and the world is hardly determined about them; such as ὁ χλῆνης, τῷ χλῆνων: ὁ χρήστης, τῷ χρήστων, &c. We say also λάων, and κεράτων: from λαῖς, a stone, and κεῖς, the head.

Rule VIII.

Of the Accent of contracted Words.

The Accent becomes Circumflex in contraction, when it arises from an acute joined with a barytone. Otherwise it shall be as it was, as in φιλοῖμεν, φιλοῖμεν.

Examples.

The Syllables which have no Accent over them are supposed to be Barytones, i. e. to have a grave Accent: as in the last Syllable of τυπῶ, and φιλέω. Because

it must of necessity happen, that when the voice has been raised on the foregoing Syllable, it must sink on the last: as we have already shown in the chapter above.

If therefore in contraction you join one Syllable marked with an acute, (as thus') to a following Syllable, which is supposed to be grave (marked thus ') from these two arises a Circumflex, which (as we have formerly said) is but an Accent composed of two, and which would discover itself by the conjunctions of the two lines together (^) altho' since they have rounded 'em thus ~, and therefore from φιλέω you make φιλῶ: from φιλέετον, φιλεῖτον, &c. So also in nouns, νόος, νῆς: γέα, γῆ.

But if the contraction arise from any thing else but an acute and a grave, this figure (^) cannot result from thence: and therefore the Accent shall continue the same as 'twas before, as in φιλεοίμεν, φιλοίμεν; πλήρες, πλήρεις & ἑσπεώς, ἑσπῶς, ἑσῶς: γαστῶς, γελῶς.

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One may conclude from this rule, that the greater part of those nouns which have a Circumflex on the last Syllable, are formed by contraction: For instance in the parasyllabic declension of mascu-

E

lines

lines in *us*; as in Ἑρμῆς from Ἑρμῆας: Ἀπελλῆς from Ἀπελλῆης, &c.

Add to these the feminines in *a* and *n*, as Ἀθηνᾶ for Ἀθηνᾶα, &c. γῆ for γέα, χρυσὴ for χρυσία.

Words that end in *us* and *un*: as νῦς from νόος, ὅς-ῦν from ὅστις, &c.

In the imparasyllabic declension there are also many more: as κῆρ, ῥῆρ, ῖρ, from κέαρ, ῥέαρ, ῖαρ. τιμῆς from τιμήης: πλακῦς from πλακῆης: Ποσειδῶν from Ποσειδήων.

As those ending in *aus*. Monosyllables in *us* gen. ὄος. Also nouns ending in *us*, ὄρ, ὤξ, and in ὦν ὠνῖς, which have the Circumflex on the last syllable, tho' they come not from any contraction. As ναῦς, βῦς, μῦς, πῦρ, πῶξ, &c.

Δᾶς (a torch) according to Suidas has a Circumflex, as if it came from δαίς: tho' others generally write δᾶς δαδός, presuming that we ought to read δαίς, with the Accent on the last syllable.

2. Some except from this rule all accusatives feminine of contracts in *oi*, and *ω*, which never have the Circumflex on the last syllable after contraction: as τὴν αἰδῶα, αἰδῶ. τὴν μιμῶ.

The same thing also they observe in the dual number of Parasyllable-masculines in *os* which are contracted; as νόω νόω:

πῶ

τῷ χρυσῷ, χρυσῷ. Many adjectives of the same declension and termination, particularly those derived from metallic words, tho' they have an acute on the Antepenult. yet fail not to take a Circumflex after contraction in all cases: as χρύσεος, χρυσῆς: χρύσεια, χρυσῆ: χρύσειον, χρυσῆν, from χρυσεός. σιδήρεος, σιδήρης: χαλκήρεος, χαλκήρης: ἀργυρέος, ἀργυρῆς: πᾶ μοιβδα, μοιβδα: and some others, as λίνεος, ῆς: ἐν, ῆ: εον, ῆν. πορφύρεος, ῆς: φοινικήρεος, φοινικήρης.

Some Substantives do the same: as ὁ ἀδελφίδεος, ῆς: θυγατείδεος, ῆς.

But compounded Nouns are excepted, which (as we shall shew in the eleventh rule) always draw back their Accent: thus, from μνᾶ is made δῆμνος: from ῥόος ῥῆς, comes χαλκίρρῆς: from χνόος, ἄχνης, &c.

Ἄθεός is irregular: for having its Accent on the Penult. it withdraws it in contraction: as ἄθεος.

Rule IX.

Of Prepositions, and Words which have an Elision on the last Syllable.

1. Prepositions have their Accent on the last Syllable.

2. But when the Case goes before, the Accent is removed forwards.

3. Ἀνά and διά may be excepted.
4. All lose their Accent when the last syllable is cut off.
5. A declinable word (when its last Syllable is lost by elision) draws back the Accent, to preserve it.

Examples.

1. Prepositions of two Syllables, have their Accent on the last : as δέ, ὡς, and ἐν in Poetry.

But ἐν by a *Syncope*, for ἐνέσι, μέτα for μέτεσι, πάρα for πάρεσι, preserve the Accent of the word from whence they are contracted : which is their primitive, as we have said in the first rule.

2. Prepositions transfer their Accent to the *Penult.* when they are preceded by the case which they govern : as τέτων πέρι : Διὸς παρά. So in the following, ὦν ἔφου ἄπο.

3. But διά and ἀνά never draw back their Accent, because they may be distinguished from the voc. ὦ Ἀνα rex, and from the accusative τὸν Δία Jovem.

4. Prepositions lose their Accent whenever an elision is made on that Syllable where the Accent was placed : as παρ' ἑμῶν, κατ' ἀνθρώπους

5. But when this elision happens in a word that is declined, the Accent which

which was upon the last Syllable falls back to the *Penult.* and continues always acute, even tho' the *Penult.* be long: because its last Syllable comes no more under consideration: as in πολλ' ἔχω: δειν ἔπαθεν, χαλέπ' ἔσι:

Rule X.

Of Nouns ending in os formed from the Præteritum Medium.

“ 1. Nouns in *os*, formed from the
 “ Præteritum Medium, and joined in
 “ composition with another noun, have
 “ an acute on the *Penult.* when they
 “ signify actively; and on the Ante-
 “ penult. when they signify passive-
 “ ly.”

Examples.

1. Nouns in *os* compounded of one *Præteritum Medium*, and of one noun, have the Accent on the *Penult.* if they be taken *actively*, as σπερμολόγος, ανδροφόνος, οἰκονόμος, ξιφοκτόνος, χαλκίεργος, θεοτόμος, λιδοβόλος, ἰχθυοφάγος.

2. But if they be taken *passively*, the Accent is thrown back on the *Antepenult.* as ἰχθυόφαγος, λιδοβόλος, θεότομος, χαλκίεργος, &c.

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If they be compounded of a preposition, they draw back the Accent to the Antepenult: as κῆπαλῳς, δῖπολῳ: which last particular enters into the general analogy of compound words in the following rule.

Rule XI.

Of Words compounded of certain Particles.

In a word compounded of α, ευ, δυς, and ὑπό, the Accent is thrown back on the Antepenult.

Examples.

Compound words many times throw back their Accent to the *Antepenult*; and especially those which are compounded of some Particle: as ἄσφος, from σφοός: εὐπαῖς from παῖς: δυσύτερος, ἢ ὑπ᾿ανδρος, &c.: δῖψῳς; and also ἀντίχεις, συνδυλος, περὶέρης, κατὰσχῳπῳ.

One may add to these, the words compounded of two nouns, as φιλόσφος, from φίλῳ and σφοός, δῆμαρχῳ, δεκάλοῳ. But this holds not always true: as for example, we place the Accent sometimes on the last Syllable, and say περικαλῆς, ἀνδής,

δῆς, εὐσεβῆς, ἀσεβῆς, ἀρχαλῆς, δαυματορῆς,
&c. and some others, of which no special rules can be made, but they must be learned by observation.

Of the Accents of Verbs.

Rule XII.

For all tenses.

The Accent of Verbs is removed as far back as possible, except some special rule should interfere.

Examples.

The most general rule that can be given for the Accent of Verbs, is, that it falls back as far as possible, *i.e.* to the *Antepenult.* if there be no special rule which requires it to be put forwarder: as when the last Syllable is long. In which case, it must of necessity be placed on the *Penult.* according to the 2d rule.

If the Verb has but two Syllables, the Accent must necessarily fall on the *Penult.* be it circumflex, or acute, according to the capacity of the word. In which point, special regard must be had to the *v finale* (which is but seldom long) yet 'tis commonly so in some tenses of Verbs in *μ*, as in ἔζδυσεν, ἔζδυσες, ἔζδυσεν, which for

this particular reason have the acute on the *Penult*.

There are only some tenses, which by nature have their Accent otherwise than this rule teaches, which may easily be known by these three following rules.

Rule XIII.

“ Of the tenses which have a Circumflex
“ on the last Syllable.”

1. Ω in the *Futurum secundum* will have a Circumflex, and in all tenses derived from it: So also,

2. The *Aoristus secundus* of the Infinitive active;

3. And the Imperative of the *medice vocis*.

4. The *Aoristi passivi* (which govern the accent of Verbs in μ) have a Circumflex in the subjunctive mood.

Examples.

The *Futurum secundum* of the Indicative Mood active, takes a Circumflex on the last Syllable; as also the first future of verbs ending in $\lambda\omega$, $\mu\omega$, $\nu\omega$, $\rho\omega$, (which is always parallel to the second) and this Accent always continues on the same Syllable, or on that which corresponds to it, thro' all other persons in the tenses depending

pending on this tense ; but with this *proviso*, that they are capable of receiving it : otherwise the Accent changes according to the general rules laid down before.

1. And accordingly we read τυτώ, τυπές, τυπεῖ, plural. τυπόμεν, &c. In the Optative τυποῖμι, οῖς, οἷ : in the Infinitive τυπεῖν : in the Participles τυπών, ὄντις : in the 2d *futurum Medium* τυπόμεν, τυπῇ, τυπεῖται : in the Infinitive τυπεῖσθαι.

2. The *Aoristus secundus* of the Infinitive active takes also a Circumflex, as τυπεῖν, like its *Futurum secundum*. But the *Aoristus secundus* of the Participle will have an acute, as τυπών.

3. The imperative *Medium* has the same circumflex Accent as τυπεῖ, τυπέσθω, τυπέσθε, &c. where you see, that in the other persons the Accent changes according to the general rules above mentioned.

4. The Verbs in μι (as we have already shown) as they follow almost entirely the *Aoristus passive* in conjugating their active, so they follow them also in placing their Accent. For instance, the *Aorists passives* have a Circumflex on the subjunctive mood, τυπῶ, τυπῆς, τυπῇ, &c. and of consequence the Verbs in μι shall have it also, as πιδῶ, ιδῶ, ἰδῶ, διδῶ, &c.

Advertifement.

We have said nothing here of the Preterperfect tense of the subjunctive and optative moods, because these tenses are so seldom used without a circumlocution, that the Grammarians themselves are not agreed about their Accent. However generally, they place the Accent on the Penult. be it an acute or circumflex, according to the capacity of the word, as *μεμεῶμαι, τετιμῶμαι, πεφιλήμην, ᾗο, ᾗτο, δελύμην, ὤο, ὤτο, &c.* See lib. 3. chap. 18.

Rule XIV.

Of the tenses of the infinitive mood which have the Accent on the Penult.

1. The *Perfektum Infinitivum*,
2. And the *Aorists* in *αι*, have an accent on the *Penult*.
3. Except *αἰδαι*, i.e. except words ending in *αἰδαι*.

Examples.

1. The Infinitive Mood having many tenses ending in *αι*, takes the Accent on the *Penult*. and this Accent is Circumflex, if the last syllable be long; if it be not, 'tis acute.

Which

Which happens, 1. To all Preterperfect tenses; as to that of the Infinitive Mood active, *τετυφέναι*, to that of the passive, *τετυφθαι*, and to that of the *Medium*, *τετυπέναι*.

2. To all *Aorists* that end in *αι*, from whatsoever sort of Verbs they come. As for instance, to the first *Aorist active*, *τύψαι*, *παραίξαι*, *φιλήσαι*, &c. To the 2d *Aorist passive*, as *τυφθῆναι*, *σχεδῆναι*, *τυπῆναι*, *μανῆναι*: To the 2d *Aoristus medius*, *τυπέναι*, *γνέναι*, *θέναι*, *συνθέναι*.

There is only the *Aoristus primus* of the same infinitive *Medium* ending in *ασθαι*, which is excepted from this rule, and has the Accent on the *Antepenult.* as *πίψασθαι*, *πίσασθαι*, &c.

The Verbs in *μι*, which always follow the *Aorists* passive, will have an acute in the present tense, and a circumflex in the 2d *Aorist*, according to the capacity of the syllable. We here speak of the infinitive mood active, *e.g.* in the present tense *τιθέναι*, *ίέναι*, *ισάναι*, *ἐπιστάναι*, *διδόναι*, &c. In the 2d *Aorist*, *θεῖναι*, *εἶναι*, *ῥῆναι*, *δύναι*, &c.

As for the passive of these Verbs, it follows the general rule of other verbs passives, as well in accent, as in conjugation: and for the *Aoristus secundus Medius*,

dius, 'tis contained above in the examples of the *Aorists* in *αι*.

Advertifement.

One may take notice here of the great difference of the Accent, by which are often distinguished the three *Aoristi primi*, so very like in the last Syllable.

φιλήσαι. { In the Optative active, the Accent is on the Penult. because the last syllable is long, according to the 2d rule.

φίλησαι. { In the Imper. Medium, the Accent is on the Antepenult. because the last syllable is short : according to the same 2d rule.

φιλήσαι. { In the Infinit. active the Accent is circumflex'd on the Penult. by this rule ; because *αι* is short, except in the Optative Mood, according to the same 2d rule.

But observe, that in *τίψαι*, &c. the Accent is always the same in these three tenses, because the word having but two syllables, the Accent cannot be thrown farther back in the imperative mood, and *υ* being short, it cannot have a circumflex in the infinitive.

Rule XV.

Of the Accent of Participles.

1. Participles ending in *ώς* have an acute in *activâ & mediâ voce*: as also, The 2d *Aorist active*, and the two *Aorists passives*.

2. Those that end in *σας* and *μῆς* have an acute on the *Penult.* as those in *όμῆς* on the *Antepenult.*

Examples.

1. Participles ending in *ώς* with an *O-mega*, have an Accent (grave or acute) on the last Syllable: These are formed from the preterperfect tense, as well of the active *τετυφώς, ότ*: *ημαρπχάς, ότ*: as of the passive, *πτυπώς, ότ*.

The 2d *Aorist active*, has also the same Accent: as *τυπών, όν*: as have the two *Aorists passive*: *τυφθείς, έν*: *τυπείς, έν*.

Verbs in *μι* will have the same Accent, as *πθείς, or θείς, έν*: *ισαίς, άνίλος, ᾶσα, άσος, &c.* So *όλλύς, ὕσα, &c.*

2. The 1st *Aorist active* ending in *σας* has an acute on the *Penult.* as *πόψας, φιλήσας.*

The preterperfect tense passive in *μίν* has the same, as *πτυμῆς, πεφιλημῆς.*

3. Other Participles passive ending in *όμενοι*, have the Accent on the *Antepenult.* as in the present tense *τυπτόμενος*, in the *futurum primum*, *τυφδοσόμενοι*, and the *futurum secundum* *τετυφόμενος*.

Rule XVI.

Of some particular Imperatives.

1. The present tense of the imperative Mood is distinguished by an acute, from the *Aorist*. As in these verbs *εἰπέ*, *ἔλθε*, *εὔρε*, *ἰδε*, *λάβε*.

2. These 2d *Aorists* *ἀφίκευ* and *τελείεω* have an acute on the *Penult.* as has also *ἐπλάττω*.

Examples.

These Imperatives ought to have their accent on the first Syllable, according to the foregoing rules; but on the contrary, they have an acute or grave on the last Syllable, as appears in the present rule, *εἰπέ*, *ἔλθε*, to distinguish them from the second *Aorists* in the Indicative Mood of the same Verbs, *viz.* *ἔειπε*, *ἔλθε*, *εὔρε*, *ἰδε* pro *ἴδε*, and *λάβε* for *ἔλαβε*.

Yet these Imperatives draw back their accent in composition, according to the custom of other verbs, of which we shall speak

ſpeak in the following rule: as *διελθε*,
ἔξευρε, &c.

2. Theſe 2d *Aorifts* of the Imperative *Medium* ought to have an accent on the laſt Syllable, according to the 13th rule, inſtead of which they have an acute on the *Penult*. as *ἀφικε* from *ἀφικνέομαι*: *τέτρε* from *τρέπω*: *ἐπλγθε* from *ἐπιλαμβάνω*.

Rule XVII.

Of Compound Verbs.

1. Compound Verbs often draw back their Accent.

2. The Circumflex continues on the ſame Syllable, if it be before on the laſt, or if it be contracted.

3. The Preter. tenſe, and the *Aorifts* keep the accent of their ſimple in their Infinitives.

4. And their Participles.

5. And in other Moods, if the Verbs be diſſyllables, and have the firſt ſyllable long.

6. Verbs in *μ*, retain the accent of their ſimple in the ſubjunctive and optative Mood.

7. As alſo Compounds from *ἐμ*, except in the Preſent tenſe, and Imperative Mood.

Ex-

Examples.

1. Compound Verbs as well as Nouns, withdraw the Accent of their simple Verb to the *Antepenult*. as from ἤμα, κέδημαι. So κείμαι, κείκεμαι: τρέψον, κρότρεψον, φάδι, σύμφαδι: ἔς, ἄφες, κέθες, θές, κεταίνες: δές, ἀπόδου, &c.

2. The Circumflex, when 'tis on the last Syllable, continues often on the same, or on that which corresponds to it, as well in the *Derivatives* as the Compounds: So from σελλῶ, it continues on σελέμαι, ἀποσελλῶ, ἀποσελέμαι, &c. As also when it comes from a *Crafsis*, or a contraction: As συνδῶ, συνδᾶς, συνδᾶ: πεισπῶμα, ἐπαρχέμαι, ἐπανορθέν, κροχέ, &c.

3. The *Aorists* and Preterperfects retain the Accent of their simple. First, in all sorts of Infinitives, as εἶναι, ἀπεῖναι, εἰσεῖναι (but if the *Penult*. be short, the circumflex is changed into an acute, as ἀπιέναι, because a circumflex cannot be on a short Syllable) αναβῆναι, κῆρυδεῖναι, κῆρυδοῖναι, παραδέναι, παραδέναι, ἀνείναι, &c.

4. In the Participles: as εἰκώς, ἀφεικώς, εἰμένου, ἀνιμένου, γηγονώς, κρογονονώς, βας, ἀναβας, καταβας, συλληφθείς, &c.

* 5. These two tenses retain the Accent of their simple in other Moods, provided

* See Observation the 3d.

they are dissyllables, and have the first long: as ἔχον, κατέχον, ἀφείκα, in the Preterperfect tense, and ἀφῆκα in the *Aorist*; ἦφα, κατήφα, ἵμμαι from ἰκνέομαι, ἐφῖμμαι: ἀφῆλον, κατέπον, συνῆκα, προσδῆναι, περιέχον, μετίχον, &c.

6. Verbs in μι, retain the Accent of their simple in the Subjunctive, and Optative Moods. As πρόσιδῶ, ἐπιδιδῶ, ἐπιδῶ.

But observe here, that they generally write ἀποδείμην, ἀποδείῶ, ἀποδείτο, according to the conjugation of the Verbs in μι, and not ἀποδοίμην, ἀπόδοιο, ἀπόδοιτο, according to the conjugation of the *Barytones*; so also, ἀποδῶμαι, δῆ, δῆται, not ἀπόδωμαι, ἀπιδῆ, ἀπόδῆται, and some others which throw back the Accent like Verbs *Barytones*. Hence we find it sometimes written, πρῶμαι, πρῶ: and πρῶμαι, πρῶη, πρῶηται.

7. Verbs in αῖμί continue their Accent in their compounds, except in the present tense, and in the Imperative Mood. As ἀπῆν, ἀπῆς, or ἀπῆδα: ἀπέστα, ἀπῶ, &c.

But the Present and Imperative throw back the Accent: as ἄπειμι, ἄπει, ἄπεσι, ἄπεισι, or ἄπει, &c.

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On the Imperative Medium of the verb *ω*, retains its circumflex in verbs compounded of a monosyllable-preposition, according to the Etymologists, as *περῶ*, *μερῶ*: But the Accent is thrown back in verbs compounded of a dissyllable-preposition, as *ἀφῶ*, *ἐξῶ*, from *κατά*, and *ἀντί*.

Of Enclitics.

Enclitics are nothing else but certain Particles, which so adhere to the foregoing word, that they seem united to it, and make but one word. Hence it happens, that the word which sustains them, sustains also, as much as possible, the Accent that governs them.

Hence it follows, that when by the conjunction of an *Enclitic*, another Syllable is added to the end of the word, then the Accent of the Acute (which can have but two Syllables after it) and of the Circumflex (which can have but one) cannot be carried any farther than to the end of these Syllables; therefore 'tis convenient, that the word should receive there a new Accent, if 'tis possible.

So that when an Acute is on the *Antepenult.* or a Circumflex on the *Penult.*
the

the *Enclitic* which is joined to it, ought to transfer its Accent to the foregoing word : as ἀνδρωπός μὲ, σῶμα μὲ : ἀνδρωπός ἐστι, σῶμα ἐστι. Where you may observe that μὲ, which has of it self a Circumflex, transfers no other Accent than an Acute (which is the most predominant in a Circumflex, as *Quintilian* tells us) as well because the foregoing Syllable should not be capable of a Circumflex, as because this Accent should not be followed by a Syllable long by nature : such as μὲ is here.

But if the Accent be acute on the *Penult*. then a Dissyllable-*Enclitic* retains its Accent : as ἀνδρώπῃ ἐστι, λόγῳ ἐστι, because the Acute could not be carried so far as to the end of the two Syllables here added.

But if the *Enclitic* be a monosyllable, here may arise some difficulty. The modern Grammarians say, that this monosyllable always loses its Accent, as λόγος μὲ, ἀνδρώπῃ μὲ : But the antients explain not themselves sufficiently on this matter ; and I know not why this rule should not admit of a distinction to bring it under the general analogy of pronunciation, which would be as much as to say, that if after this acute be joined a monosyllable-*Enclitic* which is short, it then in effect loses

ts Accent : as ἀΐς τε, τύπῳ σι. As well because the foregoing Accent may easily govern these Syllables, as because 'tis also impossible that the *Enclitic* should throw its Accent on the last of this word: it being contrary to all reason, that there should be two acutes one after another: *i. e.* two elevations of the voice without any sinking between. But if an *Enclitic* long by nature, follow this acute on the *Penult.* (it being contrary to the analogy of the *Greek* language, that when two Syllables are sunk after the Accent, the last should be long) it seems probable then that the *Enclitic* should retain its own accent, as ἀΐς μῦ. But this appears still more reasonable, when the last Syllable of the word is long: as ἀνδρῶν μῦ. Because otherwise there would be four degrees of sinking after the accent; of which no precedent can be found in *Greek* or *Latin*. But I submit in this case to the judgment of the learned, and to the custom I find at this day receiv'd in all books.

If the Accent be placed on the last Syllable, whether acute or circumflex, without question, the ensuing *Enclitic*, if it be a monosyllable or dissyllable, loses its accent; because the accent of the word being on the last Syllable, is sufficient to sustain

sustain the voice even to the *Enclitic*, whether it be of one, or two Syllables.

This may suffice to let us see the analogy of *Enclitics* in general, tho we shall proceed to show it more particularly in the following rules.

Rule XVIII.

What are Enclitics.

Enclitics are τίς, τινός, τῷ, πέρ, ποθέν, τοί, ποθέν, γέ, τέ, πῶς, πῇ, πῶ, &c.

As also the Present tense of φημι and εἰμι, except φῆς, and εἶ: and Pronoun Monosyllables, except σύ, and σφώ the second person in the dual number: with the poetical expletives δέν, ῥα, κέν, &c.

Examples.

There are *Enclitics* in almost all parts of speech.

In *Nouns*, as τίς, τι *aliquid*, thro' all numbers, and persons, when 'tis not an *Interrogative*. So also in the article τῷ for τινός, τῶ for τινί, &c.

In *Pronouns*; all Primitives which are Monosyllables, except *σύ*.

As *μῦ*, *μυί*, *μέ*.
σῦ, *συί*, *σέ*.
ῥῦ, *ῥοί*, *ῥέ*.

σφέ, *σφώ*, *σφωέ* in the dual, number
 3d person.

(For *σφώ* in the 2d person is not an *Enclitic*.)

σφίσι, *σφίν*, and *σφί*, in the dat. plur.
 3d person.

Some add also *σφᾶς* used for *σφῆας*.

In the *Verbs*: *εἰμί*, *ἔσι*, &c. (*εἰ*, *es* is ex-
 cepted.)

ἔσόν, *ἔσόν*,
ἔσμέν, *ἔσέ*, *εἰσί*.
φημί, *φησί*, (*φῆς* is excepted.)
φατόν, *φατόν*,
φαμέν, *φατέ*, *φασί*.

In the *Adverbs*: as *ποδίν*, *ποδέ*, *ποτέ*,
πᾶς, *πῆ*, *ποδί*, and *πῦ*, *πῶ*, &c.

But when these Adverbs are used in-
 terrogatively, they are no longer *Encli-
 tics*: as *πόθεν ἔρχεται*; *πῦ ἔδανε*, &c.

In *Conjunctions*: as *πέρ*, *γέ*, *τέ*, and
δέ, *δή*, *ῥά*, *νύ*, *τοί*, and such like ex-
 pletive-particles which are particularly used
 by the Poets, and in compound words, as
ὅγε, *ἦτοι*, *εἴπερ*, &c.

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We may take notice of some other Enclitics among the Poets, especially in Homer; as μεῦ, σῦ or τεῦ; τοί, εὔ, ἴο, μιν, νιν, νύ, καί, κού, ἐντί: φανί, φαντί: τῶ for τῷ, or πνός, the indefinite: as also ψί for σφί, with some others.

Rule XIX.

When the Circumflex is on the Penult.
or the Acute on the Antepenult.

1. When the Circumflex is on the Penult. or the Acute on the Antepenult. the Accent of the Enclitic is transferred to the foregoing word;

2. Except after ἔνεκα, εἵνεκα, ὕνεκα.

Examples.

1. The Enclitic following a word, which has a Circumflex on the Penult. or an Acute on the Antepenult. throws its Accent on the last Syllable of the same word: as δούλος σε, ὁ κούριος ἐστίν.

2. Nevertheless after ἔνεκα, εἵνεκα, ὕνεκα, the Enclitic shall retain its Accent, as ἔνεκα μὲν, &c.

Advertifement.

The reason is plain: for *οὐ* being governed of *ἵνα*, ought not to be joined with it in the same word. It being very necessary that the word which governs, and the word which is governed, should be two distinct things.

And accordingly, after prepositions the Enclitic retains its Accent, as also after a conjunction disjunctive: as *καὶ μὴ, ἢ σί, ἢ σὺ, ἢ μὲν, ἀλλὰ, καὶ οὐ*. Of which we may find infinite examples in the New Testaments of the Stevens's, and in all the other books which they have printed from the excellent MSS. in the Royal Library; which I have punctually followed before any others.

Rule XX.

When the Acute is on the Penultima.

When the Acute is upon the Penult. an Enclitic of one Syllable loses its Accent entirely.

*But an Enclitic of two Syllables retains its Accent; as *λόγος* ἰσὶ.*

Ex-

Examples.

When the foregoing Word has an *Acute* on its *Penult*. then an *Enclitic* of one Syllable loses its Accent; as in λόγ[◌] μ[◌], ἀνδ[◌]ρα σ[◌], μέρ[◌] π[◌], &c.

But an *Enclitic* of two Syllables preserves its Accent; as λόγ[◌] ἱ[◌]ς, πᾶν ὁ ἔκ[◌] εκ πίστεως, ἀμαρτία ἱ[◌]ς. Rom. i.

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I here follow the common opinion, concerning which you may consult what I have remarked in the beginning of the foregoing Chapter. Some fancy, that if a Word has its Penult. long by position, and its Ult. short, that the Enclitic then should throw back its Accent on the last Syllable of the word; as ἀνδ[◌]ρα μ[◌], ἀνδ[◌]ρα π[◌]: but this rule is rejected by many; and one may affirm that 'tis visibly false, and contrary to the nature and general Analogy of Pronunciation: because it gives us two acutes, or two elevations together.

Rule XXI.

When an Acute or Circumflex are on the last Syllable.

When an Acute or Circumflex are on the end of a word, the Enclitic which follows, shall lose its Accent.

But

But the Acute continues the same, without changing into a Grave.

Examples.

When a word is marked with an Acute, or Circumflex on the last Syllable, the *Enclitic* which follows, loses its Accent entirely. However, this Acute continues the same, without changing into a Grave, as it ordinarily happens. Because there is a necessity of raising the last Syllable to give it the ascendant over the following *Enclitic*, and of two words, to make (as it were) but one, at least in the pronunciation: as *Θεός φησι* and not *Θεός φησι*, or *Θεός φησι*. So also *Θεῶν μὲν, οὐαὶ σοι, Θεῶν γὰρ ἴσμεν, &c.*

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Here again I profess myself of the common opinion, tho' 'tis highly probable, that when a dissyllable Enclitic comes after a Circumflex on the last Syllable, it ought to retain its Accent; as Θεῶν φησι, ὁρῶν πῶς. Because, when this Circumflex has already had a depression (rabaissement) on the last of the preceding Word, 'tis hardly credible it can have two more Syllables, which must sink afterwards.

Rule

Rule XXII.

When several Enclitics follow one another.

When two Enclitics follow one another, the Accent of the last shall be transferr'd to the first.

Examples.

When two or more *Enclitics* follow one another, then the Accent of the following *Enclitic* is put on the foregoing; viz. an Acute, or rather a Circumflex, if the Syllable requires it: as πάντες μέ τινες, Σώμα μὲ τίνα σῶζειν δύναται, κρείος μὲ ἐστίν. So that when these *Enclitics* cast back their Accent, the last must of necessity want his, as might be seen in the foregoing Example.

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I speak here with regard to the commonly receiv'd opinion, tho' according to the general principle which I have explain'd, I am inclined to think, 'tis more correspondent to the general analogy of the language, never to have two elevations of the voice immediately after one another. In deference to which analogy, I should chuse rather to say, Κρείος μὲ ἐστίν, without
any

any Accent upon $\mu\upsilon$; and not $\kappa\upsilon\epsilon\rho\acute{o}s \mu\upsilon$
 $\epsilon\varsigma\iota$.

This conjecture of mine may be confirmed, by a multitude of examples, out of the New Testament, both in the royal Editions of the Louvre, of R. Stevens, and Plantin, and in the remarks of Pasor: as $\mu\epsilon\delta\iota\tau\alpha\iota \mu\upsilon \epsilon\varsigma\iota$, John xxxi. $\mu\alpha\rho\tau\upsilon\rho \gamma\delta \mu\upsilon\iota \epsilon\varsigma\iota\nu \delta \Theta\epsilon\omicron$, Rom. chap. i. v. 9. $\iota\kappa\upsilon\epsilon\tau\epsilon\varsigma \mu\upsilon \epsilon\varsigma\iota\nu$, Matth. iii. 11. $\text{Ὁ } \omega\delta\alpha\delta\iota\delta\upsilon\varsigma \mu\epsilon \sigma\iota$, John xix. v. 11. $\text{Μὴ } \tau\iota\varsigma \mu\epsilon \delta\acute{o}\xi\eta \alpha\phi\epsilon\rho\epsilon\alpha \epsilon\iota\upsilon\alpha\iota$, 2 Cor. ii. v. 16. where $\mu\epsilon$ keeps its Accent; and such like, which are not the errors of the Transcriber, but the remains rather of the old Pronunciation.

And these Authorities may be supported by reason, if we consider well the nature of Enclitics; for since the nature of an Enclitic is nothing else, than to be sustained in such manner by the preceding word, as to be joined, and incorporated with it: methinks, this property cannot so conveniently agree to several words in a train. So that when one of these Enclitics hath went before, and been united to the preceding, then that which follows, cannot be considered any more as an Enclitic, but as a separate and distinct word, and therefore ought to retain the Accent peculiar to it: in the same manner as they retain it in the Regimen

gimen of *Prepositions*, as we have shewn above. Tho' here, as in all other cases, I submit my judgment to the determination of more able, and learned men.

I will add but this remark more, viz. that one evidence to prove that these rules have been forged by the modern Grammarians, or else accommodated to their own custom, is this, that not only the ancient Grammarians, but even those of the last Century, don't agree among themselves; as may be seen in *Vergerius*, one of the most learned amongst them, who lived about 150 Tears since.

II.

Whether we ought to pronounce both the Accents in that word, which precedes the *Enclitic*?

It must be observed here, that in all cases where the *Enclitic* throws back its Accent on the last of the foregoing word, that there, the Accent ought to be pronounced; contrary to what the modern Grammarians teach. *Vergerius* says, that both should be pronounced as much as possible, and I am inclined to think he has reason on his side. But if only one must be pronounced, it seems highly
pro-

probable that this should rather be the last, than the other.

III.

Some cases where the *Enclitics* do not throw back their Accent.

Enclitics oftentimes retain their Accent, without transferring it to the foregoing word. This happens,

1. *To avoid ill pronunciation : as εἰς ἡμέτερά τι ἡμετέρον, Acts xxv. Where τι preserves its Accent ; for if it should throw it back, it would be very ungraceful in the pronunciation.*

2. *To give a greater Emphasis to the Enclitic : as ἀλλ' ἢ πῶς αἶ, Rom. chap. xi. ver. 18. where αἶ retains its Acute : δ' ἰδὲ σοί, 1 Tim. chap. iv. ver. 14. where σοί preserves the same Accent.*

Again, Enclitics retain their Accent in the beginning of a Sentence, and after a Comma : because then they cease to be Enclitics, not being any more supported by the preceding word : as σοὶ δώσω, Luke chap. iv. ver. 6. Νεανίσκῃ, σοὶ λέγω, ἐγγράσει, Luke, chap. vii. ver. 14. where σοὶ keeps its Accent, because it cannot be joined with Νεανίσκῃ in the construction, but with λέγω, which governs it ; so that it inclines not to the foregoing word, but agrees

grees with the following, and therefore is no Enclitic.

Rule XXIII.

When ἔστι takes an Accent.

When the sentence begins with ἔστι, then the first Syllable has an Acute. As also when ἔστι follows any of these words, ἐκ, ἀλλά, εἰ, ὥς, καί, τῆτο: ἔστι μὲν, τῶτ' ἔστι, &c.

Examples.

When a sentence begins with the verb ἔστι, its first Syllable must have an Acute: as ἔστι μὲν. So also when ἔστι follows these words, ἐκ, ἀλλά, &c. As ἐκ ἔστι θνητός, ἀλλ' ἔστιν εἰπεῖν, τῶτό ἔστι, tho' we may join it in one word, as τῷτέστι.

But if the last Syllable be not cut off, as τῶτό ἔστι, then ἔστι hath no Accent; but throws it back upon τό, according to the foregoing rule.

Rule XXIV.

Of Words which have no Accent.

1. 'Ο, ἦ, εἰ, αἰ, εἰς, ἐς, ὅν, ἔ, ἐκ, ἐχ, ὥς, ἐκ, ἔξ, have no Accent.

2. But ἔ takes an Acute when it closes a period: As doth ἔξ at the end of a Verse.

Ex-

Examples.

1. All these Monosyllables have no Accent, except the four first, which are the Nominative Masc. and Fem. of the *prepositive* article in the Singular and Plural number. 'Ως also, when it signifies *ut*, has a rough *aspirate*, the rest have the other.

2. Nevertheless ὅ has an acute at the conclusion of a period, and ὅξ at the close of a verse.

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All these words may still have the Accent of the Enclitic which follows them, according to the foregoing rules: as ὥσπερ, εἴτις.

Also ὥς receives an Accent in several places. 1. When it follows a word to which it hath some reference: as πύλεως ὥς. 2. When 'tis used by way of instance: as ὥς εἰπὼν, ὥς φάτο, ὥς ἀεὶ φωνήσας. 3. When 'tis joined with ἐδέ, or μνδῆ: As Ὡς ἐδ' ὥς. 4. When we say ἔστιν ὥς, &c.

The reason is, because ὥς with an accent is taken for πῶς, (which is used instead of εἴπως) as H. Stevens observes, and as it appears more than once in Homer. So also when ὥς is used for ὅπως tamen, it

then takes an accent: and some are of opinion it should be Circumflex as arising from the union of two Syllables. But this is not the opinion of H. Stevens, and 'tis more probable to be a Syncope rather than a contraction.

Rule XXV.

Of the Spirits.

1. The Article, and the Relative;
2. And also $\acute{\upsilon}$, and $\acute{\rho}$, — which,
3. At the beginning of a word, have always an Aspirate.
4. The ϵ in Pronouns, and $\alpha\upsilon$ in $\alpha\upsilon\tau\acute{o}s$, have the soft Spirit.
5. Other vowels in Pronouns have an aspirate, as hath ϵ , *ſe*.
6. $\alpha\lambda\phi\alpha$ in composition is seldom aspirated, except in $\alpha\delta\eta\varsigma$, $\alpha\lambda\upsilon\sigma\iota\varsigma$ &c.
7. The Syllabic Encrease, ϵ , hath also the soft Spirit, except $\epsilon\sigma\alpha\chi\alpha$.
8. The Attic ϵ retains the Accent of the Verb.
9. Prepositions,
10. And Conjunctions have the *Spiritus lenis*, excepting a few.

Examples.

We shall say here but one word of *Spirits*, leaving the rest to use and observation from Authors and Dictionaries: and

just taking notice that the *Spirit* of the nominative continues the same throughout all cases, as also that of the Present Tense in all other Tenses, and that of the Primitive in all Compounds. But it must be farther observed,

1. That the Article δ , η , and the Relative $\delta\varsigma$, η , δ , have always an Aspirate. For ω in the vocative case is not an article, but an adverb. The Article hath never more than one *Spirit* in the cases which begin with a vowel, and but one accent in those which begin with a consonant: as $\pi\delta$; but the Relative hath always a *Spirit*, and Accent together: as δ , $\delta\varsigma$.

2. All words which begin with an υ , have an Aspirate, but other vowels and diphthongs have generally the soft *Spirit*.

3. Among the consonants four have an Aspirate, *viz.* three mutes, π , χ , τ , (to express which, they have invented special Characters, as ϕ , χ , θ ,) of which we shall make no mention here: and ρ at the beginning of a word, as $\rho\acute{\omega}\mu\eta$. But if two of these Letters meet in the middle of a word, as in $\pi\acute{o}\rho\phi\omega$, the first ρ takes a *Spiritus tenuis*, because it concludes the preceding Syllable, and the other an Aspirate: Of which you may see more in Lib. 1. Chap. 8.

4. All the pronouns which begin with *ε* have the soft *Spirit*, as *ἐγώ*, *ἐμέ*, *ἐκείνῳ*: as also *αὐτός*.

5. All other vowels of pronouns are aspirated, as *ἡμεῖς*, *ἔτι*, and also *εἰ*, *σε*. Hence it happens that its compound *ἐαυτῷ*, and *αὐτῷ*, by an *Aphæresis* have the same Aspiration.

6. *Ἄλφα* in composition has generally the soft *Spirit*, as *ἄπας*. Nevertheless these two words have an aspirate, *viz.* *ἄλυσις*, and *ἄδης* for *αἰδης*.

7. The Syllabic augmentation *ε*, hath also the soft *Spirit*, as *ἐτυπλον*, *ἐπτύφειν*, *ἔτι*. But *ἔστηκα* the Preter tense of *ἵστημι*, with its derivatives, *ἔσταώς*, *ἔσως*, has an aspirate: *ἔστηκα*, also comes from thence.

8. The *Attic Epsilon*, which is placed before verbs beginning with *ο*, or *ω*, retains the *Spirit* of the Present tense: as *ὀρέω*, *ὀρέαται*: *ὀινορρέω*, *ὀινορρέειν*.

9, 10. Prepositions and Conjunctions have also the *Spiritus lenis*, except some few, such as *ἵνα*, *ὅπως*, *ἵνεκα*, *ἔτι*. which must be observed by use.

*Certain Observations on Accents and on
the Distinction of Words.*

I.

*"That the Accent is useful to know the
Quantity."*

'Tis worth while to remark here, that as the rules of Quantity are the foundation of the rules of Accents: so the Accents are often of use in leading us to the knowledge of Quantity, by discovering the effects by their cause. For instance, when an Acute is on the *Antepenult.* we may thence conclude that the last Syllable is short; except some *Attic* words which have been already particularized.

Again, the last Syllable is short, when the Circumflex is on the *Penult.* and on the contrary, 'tis long, when it has a Circumflex it self.

Again, the last Syllable is long, when the *Penult.* is long by nature, and marked with an Acute: because if the last Syllable had been short, then the *Penult.* ought to have been circumflexed.

But when the last Syllable is short by nature, and the *Penult.* has only an acute, one may affirm that the *Penult.* is short; for if it were long, it would have had a Circumflex. Of all which, Examples may be seen in the foregoing Rules for Quantities, without repeating them again.

We

We may also know the quantity of the nominative Case singular by the Accent of the other cases, or of the other numbers: and that of the Primitive by its Derivatives, and *è contra*. So we see nouns ending in *ιτις*, (not formed from a Verb) have the *Penult.* long, because in the plural number this *ι* is circumflexed, as *πολιῖται*. And for this reason, the feminine which is derived from nouns, has also a Circumflex: as *πολιῖτις*, (*a female citizen.*) So *ρεάν*, hath its last Syllable long by nature, because 'tis written *ρεᾶν* in the genitive, with a circumflex on the *Penultima*. So also *ρεανίας*, and *ρεανίσκος*, *ς*, have *α* long in the second Syllable.

II.

That the Etymology serves to discover the Quantity, and the Accent.

By the knowledge of the Etymology, and Origin of words, we may attain to the knowledge of Quantity and Accent, and oftentimes of the orthography. So 'tis plain, we ought to write *ῥᾶδυμ* with an *ι* or point under it, and with a *ς* in the second Syllable, because it comes from *ῥᾶδι*, and *δυμῖς*. So we say *αὐτη* with an aspirate, because 'tis formed from *ἡ αὐτή*: *τῆς*, because it comes from *τῆ αὐτῆς*: *ὑτοί*, because it comes from *οἱ αὐτοί*, &c.

But the dialects often change the Accent, Spirit, and Manner of writing, as we shall see afterwards.

III.

That the Accent and Spirit serve to distinguish several Words.

The Accent and *Spirit* help to distinguish many words one from another: as *ei, si*: *ei, es*. *o, hic*. *o, quod*. *hæc*: *hæc*: *hæc*: *hæc*, *quæ*: *hæc*, *vel*: *hæc*, *dixit*: *hæc*, *sit*: *hæc*, *cui*, &c.

So also *ἀλλὰ*, *sed*: *ἀλλὰ*, *alia*. *ὄμος*, *u*, *humerus*: *ὄμος*, *crudelis*. *ἐχθρὰ*, *hostilia*: *ἐχθρὰ*, *inimicitia*. *εἰσὶ*, *vadit*: *εἰσὶ*, *sunt*. *κρινῶ*, *judico*: *κρινῶ*, *judicabo*. *στρεβλή*, *torturamentum*: *στρεβλή*, *hæc*, *tortuosa*. *ζῶον*, *vivens*: *ζῶον*, *animal*. *κῶδος*, *τὸ*, *gloria*: *κῶδος*, *o*, *opprobrium*. *μόνη*, *sola*: *μόνη*, *mansio*, *habitationis locus*, &c.

IV.

That sometimes Words have the same Accents in different Senses.

Sometimes Words are not distinguished by *Accent* or *Spirit*, but they are to be learned by the sense, and train of the discourse: As *εἰ, ubi*: *εἰ, cujus*. *ἦτε*, *eratis*: *ἦτε*, *sitis*. *ἑρευνᾶτε*, *investigatis*: *ἑρευνᾶτε*, *investigate*. *γινώσκουσιν*, *cognoscunt*: *γινώσκουσιν*, *cognoscentibus*: *ἐν τῇ θλίψει* (where *θλίψει* is the dative case singular) *ἢ θλίψει* (where *θλίψει* is the 3d person singular of

of the future tense active) *σε ὁ ἐχθρὸς σου.*
In angustia quâ anget te inimicus tuus.
 Deut. c. 28. v. 57. *πείσω, persuadebo,*
credam, obtemperabo, from *πείθω*: *πείσω, patiar,*
 for *πίσω, from πείθω*: from whence
 comes *πίω, patior.* ἡ πόσις, *ewis, potio,*
haustus: ὁ πόσις, *ios, maritus.* μῆν, *a-*
liquando: μῆν, *μηνός, mensis.* ἔστησαν δύο,
 (the 1st Aorist active) *præsentarunt duos.*
 Acts c. 1. v. 23. οἱ ἔστησαν πόρρωθεν (the
 2d Aorist active) *qui steterunt procul.*
 Luke c. 17. v. 12.

V.

Other ways of distinguishing Words.

Since we are upon this Subject, it may
 not be altogether unuseful to give notice
 that there are still several other ways of
 distinguishing words.

As by the Gender. ἄλς, ἁλός, ὁ, *sal.*
 ἄλς, ἁλός, ἡ, *mare.* ἡ βάτος, ἡ, *rubus*:
 ὁ βάτος, ἡ, *mensura quædam liquido-*
rum.

By the Vowel: as νότω, ἡ, with an
omega, dorsum: νότι, ἡ, with an *omicron,*
ventus Australis.

By a Consonant: as νόθος, ἡ, *spurius*:
 νότος, ἡ, *ventus, &c.*

By Diphthongs: as ἐπί, *super*: ἐπεί,
quoniam. In

In all which places, those who pronounce as they ought, and as we have explained our selves in Lib. 1. have this great advantage; that they not only attain something of a habit in distinguishing a multitude of words, but that they make 'em also to be understood and distinguished by those who hear them, as well by the tone of their voice, as by their manner of pronunciation.

F I N I S.

